THEORY OF DEATH

761 [100] Death distinguishes between men on one hand, women
775 and children on the other. When they die, the former are transformed into jaguars who represent, consequently, so many reincarnated humans. The women and children, on the other hand, disappear with the wind and the storm and are not susceptible to any reappearance.

40. denõ dũrige uetnatũrina ẽdnadure lukuĩndige ndakuĩndige monãnkiadukuĩndige denõ dũrige monãure lĩttige amonotlĩttige tonodũrige uitẽndige (b1)
The woman and child who die do not change into beasts. The man who dies is changed into a jaguar, the woman who dies goes away with the tempest disappears with the storm.

262 Whence, among the Nambikwara, the only perfectly clear prohibition concerning food. Theoretically several exist, broken each time that the occasion is presented, such as those concerning the hawk, the worms from the bacaiuva nuts, and there may be added a probable repugnance concerning the meat of the veado (Cervus sp.). Chickens and dogs are never eaten, but their introduction is recent.
[224 On the other hand, the jaguar can be hunted and killed, and its re-
281] mains are highly regarded since the hide is used to make the fur
714 bonnets worn in the attire of war; but it is not eaten under any pretext:

41. [following preceding text] loukuĩndige inkõra uĩrige lotõtãirige ikuitãdige uĩrige (b1)
775 [the dead man] becomes a jaguar, another eats him, the jaguar carries him off, he is left to another in order to eat him.

This theory complements the information collected in the eastern group more than it differs from it. The jaguar in fact plays the same role as the atãsu, it also carries off the dying. But the central theory adds a complement. This is that the deceased is identified with the animal, who thus becomes a supernatural being. It was not possible to find out if the atãsu which one meets at night are considered to be the souls of reincarnated dead people. (1)

776 1. One recognizes in the man-eating jaguar gifted
171 with a supernatural nature a typically Tupi theme, although its present diffusion is much greater. See concerning this subject, Métraux, loc. cit., passim.